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AUTHOR Grittner, Frank M.
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ABSTRACT

The classroom practice of promoting glib recitation, on cue, of the surface structures of a foreign language is criticized. This practice has been based on the belief that it equates with, or leads to, communicative performance but the author claims that the attempt to simplify language learning into a sequence of skills beginning with listening and speaking, to be followed by reading and writing, is wrong. Attitudinal characteristics and instructional applications of theory that typify successful teaching are: teacher attitude toward student mistakes, teacher role in language learning, grammar in the curriculum, target language in the classroom, time-on-task in language learning, classroom climate and language learning, and culture and language learning. In addition to advocating that culture be taught, the need for more work in listening and reading as prerequisites for speaking and writing is considered. It is suggested that some compression of the curriculum can be accomplished by paired and small-group work and by integrating culture with the teaching of grammar, pronunciation, and the various language skills. Other ways to better use classroom time are recommended with respect to oral communication, listening comprehension, writing, and reading. A list of 11 references with brief annotations is appended. (SW)

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Easy for You to Say: The Great Primacy of Speech Fallacy

Frank M. Grittner

Editor's Note:

This article is based on the author's speech to the Annual Conference of the Modern Language Council in October 1982.

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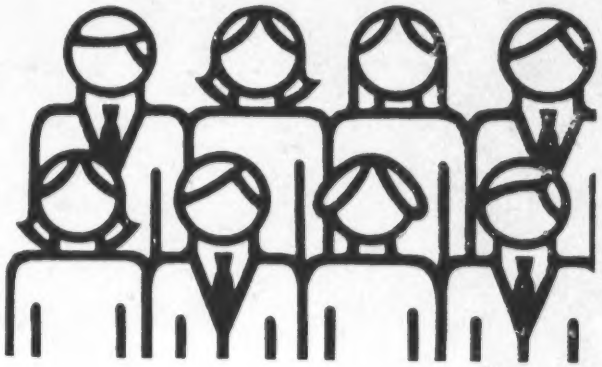

Consider the title that has been chosen for this article. The first part of the title was chosen as a reaction to the classroom practice of promoting glib recitation, on cue, of the surface structures of a foreign language based on the belief that this equates with (or even leads to) communicative performance. This unfortunate focus on what is "easy to say" leads to the second part of my title, namely, the fallacy that human talk is somehow "basic" to language. I do not accept that. To me, the evidence is much more persuasive that, in the development of the species, human thought and emotive reactions far predated oral communication. After language was acquired in the early years of human development, it greatly enhanced the human potential for thought and emotive expression as Vygotsky has suggested (1962). However, the interactive relationship between language, thought, and feeling is both complex and subtle. The attempt to simplify language learning into a sequence of skills beginning with listening and speaking, to be followed by comparable doses of reading and writing, is simply wrong.

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In the interest of brevity, I will focus on certain selected items in the hope that we can learn from experience and from research and can select the best from what has been tried in the past. Through this process perhaps we can gradually develop a more effective - if never perfect - set of procedures for helping people teach and learn foreign languages. But we must be patient. After all, it was not until well into this century that medical doctors saved more patients than they killed. Part of the recent success in medicine was due to knowledge derived from research in microbiology. But this knowledge did not help at all until physicians were finally persuaded that it was important to wash their hands and boil their instruments as they went from patient to patient. We are in a similar position in foreign language teaching today. We have oceans of linguistic, psychological, and pedagogical theory and research findings. The question is, how can we direct all that information to classroom practice?

There are certain attitudinal characteristics and instructional applications of theory that typify successful teachers. The following factors relate to that success (or failure):

(1) TEACHER ATTITUDE TOWARD STUDENT MISTAKES

Minimum error on drills vs. error-filled communication

(2) TEACHER ROLE IN LANGUAGE LEARNING

Teacher control vs. student initiative

(3) GRAMMAR IN THE CURRICULUM

Grammatical syllabi vs. communicative syllabi

(4) TARGET LANGUAGE IN THE CLASSROOM

Vehicle of communication vs. subject of instruction

(5) TIME-ON-TASK IN LANGUAGE LEARNING

Engaged time vs. transition time

(6) CLASSROOM CLIMATE AND LANGUAGE LEARNING

The art of teaching vs. the science of linguistics

(7) CULTURE AND LANGUAGE LEARNING

Instructional integration vs. ancillary knowledge

Speech Errors

With reference to your conference topic "It ain't all talk," I will begin by talking about talk itself and the question of error. Let me start by citing some examples of English talk made by politicians back in my home state of Wisconsin, statements uttered in Wisconsin legislative halls. For example, one of our state senators responded to an opponent using a triple mixed metaphor. He said, "I know there is a beautiful maximum behind the scenes which I'll never catch up with." And another senator once proclaimed, "That was a low blow between the belt." Then there was the lobbyist who stated flatly that: "None of them facts is factual facts." This was topped by a senator who, in all seriousness, said: "I'm in favour of letting the status quo stay as it is." And, for sheer, resolute, steadfast determination, you cannot beat the senator who stated: "He was absolutely right, to a certain extent."

There are several points here that relate to the conference topic, "It ain't all talk," and to the sub-topic of how to treat student errors. First, and most obvious, is the fact that even native speakers make speech errors, especially when they are in stressful situations. Secondly, if native speakers make frequent errors in their first language, is it not rather ridiculous to expect error-free speech production from second language learners when they first try their conversational wings? In fact, the pressure to be perfect produces students who say what they know how to say rather than what the situation calls for. Like the girl who said in French class that she had a dog and a sister at home when in reality she was an only child with a parakeet. She didn't know how to say "parakeet" or "only child" and was afraid to try to paraphrase. So she recited something out of the basic dialogue. The message that this student got is clear: "A foreign language is a device for expressing total nonsense, with precision."

A second point is the relationship between talk and writing. Audio-lingual advocates placed such strong emphasis on the fact that speech is not merely verbalized writing that many people have forgotten the old truth that writing is not merely transcribed speech. Talk is highly redundant, laced with errors, and full of fragmentary utterances and filler words: things that cannot be tolerated in written compositions but which must be accepted in fledgling speakers if we are interested in making them into fluent communicators (Savignon).

The Teacher's Role

So, what is it that goes wrong? I am convinced that teachers start each school year with intent to commit instruction. They want their students to develop communicative skill. Also, research shows that seventy percent of all students surveyed expect to learn to communicate. Yet our studies also show a gigantic disparity between what students expect and what is actually happening in many classrooms. I think the problem is that we are stuck with a lot of academic baggage that is clearly counterproductive to active language performance. For example, imagine someone saying, "I've had four years of tennis instruction and still can't hit the ball back over the net." It would never happen unless, of course, the tennis coach had a curriculum consisting of such things as a psycholinguistic study of James McEnroe, a structural analysis of the backhand swing, a literary survey of the Wimbledon games, and a student teaching session on hitting tennis balls against a garage door with a ping-pong paddle. In other words, imagine tennis training programs patterned after some of our foreign language teacher training programs. Much of what we do reminds me of a rhyme I learned in childhood:

Mother, may I go a-swimming?

Yes, my darling daughter,

Hang your clothes on a mulberry bush,

But don't go near the water.

But if mother had been a language teacher, the poem would have been:

Mother, may I go a-swimming?

Yes, my darling daughter,

Learn to swim quite perfectly,

and *then* go in the water.

However, if mother had been a university linguist and daughter had wanted to learn a language, the rhyme would have gone like this:

Mother, may I learn a language?

Yes, we'll start next week,

We'll analyze the structure through,

But please don't try to speak.

What is the point here? Let me cite a few examples of language teachers over the years whose programs were about to die for lack of students. I remember one French teacher who rejected all suggestions for letting students use their own initiative. Pen pals were impossible, for example, because she would not have time to edit and correct every letter that every student wrote. So, I mentioned a teacher who had students write half in English, half in French. The French students in France did the same thing. And the students themselves corrected what was written and even made suggestions as to how modern French teenagers would express themselves. That still was no good. There would be too many mistakes; everybody would be doing something different; there would be vocabulary that was not in the textbook, maybe even slang. *Don't go near the water.*

And then there was the Spanish teacher who was incensed at the suggestion that first-year students be encouraged toward free conversation. "It would be at least three years," she said, "before students would know enough grammar to express an original thought." *Don't go near the water.*

And I even found a German teacher who felt that students should *never* be allowed to originate their own sentences at the high school level. He was the expert. It was his job to structure the curriculum and monitor responses. And besides, there is no way to assign grades fairly if people are doing their own thing. And also, there is so much material in the textbook that there is no time left over to allow students to muddle around trying to express their own ideas. It was his job to determine what students would hear, say, read, and write. *Don't go near the water . . . or you'll be shot.*

Now, it is sad that these people ended up without a job. And it is sad that hundreds of potential students ended up without a chance to study a foreign language because the programs

were dropped from the curriculum. What is even sadder is that these teachers had the necessary language skill to be language teachers; one was even a native speaker. What went wrong?

I think it is virtue carried to excess, a desire to do more than time allows. And it points up the very real dilemma that faces all foreign language teachers, namely how to maintain quality control and student respect for the course while at the same time encouraging students to use what they have learned in order to express orally and extemporaneously some of their own ideas (Birckbichler). On the one hand, a totally permissive, student-centred approach leads to humiliating mistakes, confusion, feelings of insecurity, and, finally, loss of motivation: like a non-swimmer thrown into deep water as a teaching technique. On the other hand, a totally controlled, teacher-centered approach leads to non-communicative accuracy, poor retention of content, student apathy, disillusionment, and, ultimately, loss of motivation. In either case, students end up with the feeling that the techniques used in the language classroom are not leading them to the ability to communicate in the foreign language (Stevick).

Is there a middle ground between "sink or swim" and "don't go near the water"? I think that there is. In fact, studies of outstanding foreign language teachers show behaviors that maintain control while at the same time encouraging student initiative and risk taking. Let me give you just a few examples from an extensive research study on the characteristics of outstanding teachers (Moskowitz).

A. TARGET LANGUAGE

1) Dominates interaction (students and teacher)

2) Very little English used even in first year

3) Students use foreign language to ask questions

B. TEACHER ROLE

1) Language model (has excellent command)

2) Accepted as leader (students are "with" the teacher, attentive, not flippant)

3) Excellent classroom control

4) Establishes warm, supportive climate

5) Friendly - students and teacher greet each other before and after class

6) Moves around the room constantly

C. TECHNIQUES

1) Teacher talks less, students more (both in target language)

2) Lessons paced rapidly

3) Drills conducted rapidly

4) Wide variety of activities per lesson

5) More warm-up and review of familiar material

6) Much non-verbal behavior, use of gesture

D. CLIMATE

1) Warm and accepting

2) Teacher smiles, praises, jokes

3) Laughter more frequent

4) Students show enthusiasm to participate

5) Errors corrected gently

6) Much positive reinforcement - verbal and non-verbal

7) Patience from teacher

Culture in the Classroom

There are two basic reasons why we must teach culture. One has to do with building and maintaining motivation to learn the language. The other has to do with acquiring vocabulary in association with the correct cultural referent. For an example of a

vocabulary item in German, let us take the sentence, "He's out in the yard." A bilingual German will get as far as, "Er ist draussen im . . ." After that, he will either supply the word "Garten" or more likely, he will simply look puzzled. That is because there is no single word translation that will work. Examples like this argue strongly for using culturally authentic visuals to teach content vocabulary and avoiding translation completely for that purpose. Look what happens when you introduce a lexical item like "yard" as a translation for something in German. To do justice to the semantic range of the English word would require a cultural note (in English) leading from a peasant's barnyard through the air shaft of a high rise to the king's courtyard with dozens of intermediate stops. As a result, students end up confused and inhibited about what to say. Worse yet, they often come away with negative feelings about those funny German people who do not have an exact word for the kind of spacious, grassy, open area that surrounds many homes in North American neighbourhoods.

And that leads to my second point on culture and motivation. Some years ago I insisted on a goal statement in our state foreign language curriculum guides that called for the student to be able to "evaluate the foreign culture objectively and on its own merits." Today if I were formulating this objective I would specify a more positive, sympathetic attitude. The reason is simple. The ability to learn a language is directly related to how students feel about the people who speak that language. In fact, those who learn best are the students with a so-called "integrative" attitude toward the target culture, students who admire the people who speak the foreign language and would, if they could, become part of their culture.

What are the implications of this for the classroom? First, it seems evident that all language material should be taught in an appropriate cultural context, especially vocabulary. As was mentioned earlier, authentic visuals should be used wherever possible. This includes projected visuals of all kinds, flash cards, gestures, and even hands-on activities like table settings in the authentic manner as a simulation or (better still) occasionally with real food, if conditions permit.

Equally important are attitudinal factors. If the teacher does not use the foreign language to communicate regular classroom assignments in oral and written form and does not demand that the students do the same, then students will absorb the attitude that it is not important to do so. Similarly, if the teacher takes a dispassionate, third-party view of the target

culture, then students will tend to view the actions of people in the target culture as aberrant behavior. When this happens, something akin to stereotyping is the result: "Here's a list of twenty funny things that French people do."

To avoid this stereotyping, the teacher can put cultural phenomena in the context of cultural universals. For example, all people eat; most people have table manners of various kinds; some say things like, "Bon Appétit," "Guten Appetit," or "Buen Provecho!" as the meal is served. This can be done in a manner that is both matter-of-fact and enthusiastic. To wit: "This is the way middle-class Germans hold a dinner party. We are acting this out in German so that you will know what to do and say in that situation! And, by the way, don't forget to shake hands with everyone when you leave. That's just the way things are done" (Seelye).

As for content to be emphasized, we should go for the positive: the major cultural elements relating to the type of people that students are likely to encounter. This means also de-emphasizing the bizarre, the esoteric, the unusual, or the negative aspects of the target culture. The reasons are both diplomatic and pedagogical. We want our students to be welcome visitors in the target culture, not crusading critics of the host country. Pedagogically, we know that students will do better in the language if they can identify positively with target culture behaviors or at least learn to feel comfortable with them.

The other reason for teaching culture is to provide the necessary curricular content without which the language program can become a boring and meaningless series of disconnected drills on pronunciation and grammar. A major motivating factor in student learning has to do with the expectation of learning how to communicate orally in the new language. Polls of thousands of students show oral communication to be a chief goal of more than two-thirds of all students. But for communication to be effective, it must be done with a sensitivity to the culture and history of the people who speak, understand, read and write a language. Thus, for example, composition should not be merely transcribed speech, but should require students to write personal and business letters using appropriate forms of address and formulas of courtesy that typify the target culture. Students should read about and prepare oral and written commentaries on history, geography, current events, education, family life, and so forth. This kind of background knowledge of the culture is absolutely essential whether the student ends up using the language in a language-oriented career, in a graduate school literature course, or merely as a tourist. And, if you say "none of

the above," such knowledge is valuable to any citizen living in our interdependent, global society.

One question that invariably comes up is "When do you start teaching culture?" The answer is the same as for teaching communicative use of language: from the beginning. Obviously, you do not expect to get a lengthy term paper summarizing the French Revolution (in French) from first-year students. But I have seen teachers who can infuse cultural material even into mechanical drill work. Let me take a Gouin series as an example. It is a proven technique for teaching verbs and vocabulary while using only the target language and getting active student involvement. The *grammatical* goal of the following Gouin series is to teach the first person, present tense using certain common verbs. The cultural context involves appropriate behavior for restaurant dining. I should note here that in the classroom situation this would first be acted out (with props) by the teacher; then done in large group with the class; and finally done by individual students. Here is how it goes:

I go into a restaurant. (simulate walking)

I sit down at the table. (do it)

I say, "Oh, waiter." (gesture?) "The menu, please."

I look at the menu. (do it)

I order something to eat and to drink. (appropriate actions)

I eat and drink. (simulate eating, drinking; knife, fork, in which hand?)

I say, "The bill, please."

I pay the bill.

I leave the restaurant.

Follow-up questions with cultural purpose:

1. What gestures might be used in calling the waiter?
2. What words are used?
3. If this were acted out with a man and a woman, who would enter first?

4. If two or more people are at the table, what would someone say before eating? What would be an appropriate response?

An Overloaded Curriculum?

I have summarized a few of the specific techniques that are being used by highly successful foreign language teachers. I have suggested that, yes, indeed, it ain't all talk. Culture must be taught. Furthermore, we need to require much more work in listening and reading as necessary prerequisites for speaking and writing. Although receptive skills (listening and reading) do not have to precede productive skills in any rigid sequence, an enormous amount of material can be stored in the long-term memory in the receptive areas of language acquisition. This linguistic information later becomes available for productive use as the learner progresses. It lays the foundation for fluent speaking and direct writing (as opposed to translation). The problem with all this is that it seems to suggest adding more content to an already overloaded curriculum. So the question becomes, how do we get students to do more without greatly expanding the available classroom time (Valdman)?

Student-engaged time can be increased by means of paired and small-group work, both formal and informal. Some compression of the curriculum can also be accomplished by integrating culture with the teaching of grammar, pronunciation, and the various language skills. Much of the reading practice and some of the listening work can be assigned as an out-of-class activity, as can notes in English on complex cultural topics. But there are other ways to eliminate large amounts of time so that classroom time can be put to better use. Here are several ways of doing that, along with some underlying assumptions.

Oral Communication

"In the area of speaking, the amount of grammar taught can be reduced drastically by teaching only that which is functional to communication" (Gunterman). How?

Pick the most common, highest frequency ways of expressing one's self drawn from the everyday speaking level of a widespread, standard dialect. (e.g., middle-class Mexican, German, or Parisian speech). Then, teach only those forms needed for oral expression. In Spanish, teach only the *ir-a* construction

for futurity; in German, teach only the present perfect to refer to past events; and in French and German, teach the present tense to show futurity.

To further limit grammar, decide what the student is likely to need (or want) to say, and teach only those structures needed to say it. In this regard, it is best to choose for active production only one form which sounds natural, which expresses what needs to be said, and which is most likely to be socially appropriate in the target culture. For example, instead of teaching the various imperatives, teach students the various forms of request and polite interrogatives: "Would you be so kind . . . ," "How does one . . . ," "Could you tell me . . . ," "How would it be if . . . ." Comparable expressions exist in all languages and can be taught for fluent production for a variety of high-frequency communicative functions. After all, how often does a visitor to a new country go around shouting commands at people? Who in a real context says things like, "Shut the door!" "Open the book!" "Close the window!" "Turn off the light!" Who says things like that? In my experience, there are two groups: 1. Army drill sergeants with new recruits and 2. Foreign language teachers conducting classroom drills on imperative verb forms. In real social settings I have heard things like, "I feel a draft; could we close the window?" Or "Excuse me, could you tell me where the post office is?" In fact, fluent use of the whole complex pattern of polite and familiar commands could be counterproductive. It could give students the impression that people in the target culture go around shouting orders at each other. Thus, it is a low priority item in the teaching of oral communication. It follows, incidentally, that the classroom should reflect that fact. Teachers should ask - not tell - students to open their books, go to the board, etc. And students should ask - not tell - each other to do things in connection with the classroom drill work.

Listening Comprehension

Assumption One: For practical communicative use of a foreign language to take place, listening comprehension abilities must greatly exceed active oral mastery of the language.

Assumption Two: In a communicative situation, grammatical signals are much less important than are other factors such as background knowledge of the situation, knowledge of vocabulary, use of contextual clues, and interest in the substance of the conversation. Thus, any program for which communication is the

goal must include large time allocations for developing listening comprehension. Among the necessary conditions for doing this are the following:

1) Providing learners with large amounts of spoken language appropriate to their level and with maximum attention to supplying contextual clues;

2) Selecting material that is likely to be of intrinsic interest to the learners;

3) Providing regular tests and learning checks to determine whether or not the students have comprehended the meaning of what they have listened to.

4) Anticipating vocabulary problems (including irregular grammatical forms) and teaching these in advance for aural recognition.

5) Providing for small-group and paired instructional situations in which students hear taped material and each other using dictations, question-and-answer techniques, grammar-oriented games, and other techniques within the competence level of the students.

Writing

I consider writing to be the most difficult to acquire of all language skills because it combines a maximum of linguistic and stylistic demands with a maximum of self-exposure. You have everything down there in black and white, and a single misplaced letter can make a person look very silly. To illustrate this point, when I was with a study tour of the German Educational System in 1964, a translator was assigned to our American group, most of which did not speak German. He did a wonderful job of aural-oral interpretation, but in Stuttgart when he prepared a formal, printed invitation to a reception, it came out that we were scheduled to meet at the elegant Schlossgarten Hotel . . . in *saloon* number five!

Sometimes you can get trapped by a simple syntactical error, like the welcome sign in a Moscow hotel: "If this is your first visit to the USSR, you are welcome to it." Or a sign in an elegant French restaurant directed at British and American tourists who might enter with informal attire. It read, "A sports jacket may be worn to dinner, but no trousers." And here is another

from a Zurich hotel: "Because of the impropriety of entertaining guests of the opposite sex in the bedroom, it is suggested that the lobby be used for this purpose."

Quite often a single incorrect choice of vocabulary causes the problem in writing a foreign language. For example, by a French swimming pool was a sign stating: "Swimming is forbidden in the absence of the Savior." And a sign in the office of Czechoslovakia's state tourist agency said: "Take one of our horse-drawn tours. We guarantee no miscarriages." And finally, here are two signs in the window of a dress shop in Rome: "Dresses for street walking," and "Come in and have a fit."

So, to follow my swimming analogy, where writing is concerned, yes, go into the water. But do a lot of cautious wading and learn to identify dropoffs and quicksand pools. It is in the writing area that you teach avoidance of deceptive cognates, word nuances, and the use of reference books. With dictionaries, for example, students must be taught to find a contextual verification before committing a new word or expression to paper. They should come to realize that word-for-word translation of current slang expressions will almost certainly be non-communicative. At a recent multi-national conference, several language experts from Germany were totally non-plussed by the following attempted sentence by an American college student: "Er ist aus von seinem Baum." None of the native speakers of German could decipher it. However, a young, American-born professor got it quickly by transliterating to teenage slang, in English, and then back to German. It goes like this:

Er ist aus von seinem Baum. [sic]

He is out of his tree.

He is crazy.

Er ist verrückt.

The point here is simply that you will end up with all kinds of things like this that are unintelligible, hard to correct, and demotivating to students if you simply hurl them into the dangerous waters of composition. Thus, I am inclined to favour a kind of controlled creativity in which the syntactical patterns and most of the content vocabulary are supplied at first:

1. Students complete sentences that tell a simple story by filling in personalized information.

2. Students combine two simple sentences using a different conjunction each time. Thus they are led to form compound and complex sentences.

3. Students give their opinion according to a pattern. Example:

   "I don't like to be late, when I have a date."
   Give five other occasions when you don't like to be late. (See vocabulary below.)

   The vocabulary would include ten to fifteen appropriate expressions. Students could choose these or come up with their own. This exercise could be done out of class, in small groups, or individually. The material can also be used for conversational follow-up. In German the hidden agenda would be to teach the syntax of the dependent clause plus, of course, practical, communicative vocabulary.

Reading

I have already expressed my bias against treating skills as completely separate entities. It seems obvious to me that the kinds of activities that are done with culture, writing, speaking, and listening comprehension automatically contribute to reading skill development. Where it is not automatic, transfer can be made rather easily from the other skill areas. Since most of us are dealing with young people or adults who have already learned how to read in one language, there is no need to teach reading per se in the second language. They already know how to do it in general. They need to learn to fit this skill to the regularities of the new language. From there, they need to learn how to read aloud.

While I do not really believe in pre-reading instruction for young adults, I do believe in pre-literature instruction. By that I mean extensive reading in high-interest, low-vocabulary material. At this stage, there is no such thing as junk reading. Anything from graded readers, to comic books, to popular novels, to sensational magazines, to cultural anecdotes is fine. Anything that has context in black and white that the student is interested in perusing contributes to reading skill development. While a great deal of recreational reading should be encouraged for out-of-class work, reading comprehension should be checked and tested in the classroom. I think it should also be taught by means of cloze and input procedures.

Extensive reading contributes to the development of many other linguistic abilities. First, it builds a receptive vocabulary from which necessary lexical items can be drawn for use in the productive areas of speaking and writing. The typical literate person has a receptive vocabulary of 50,000 words or more. Most of that was acquired through responses to contextual clues rather than through direct learning. Second, the more vocabulary students acquire, the better able they will be to infer meaning from context and, hence, to become better readers and - potentially - better writers, speakers, and listeners. Third, the stylistics of writing are best assimilated from good written models. Thus, the gradual transition from junk reading to literature is a desirable goal for practical as well as cultural and aesthetic reasons.

Teacher Evaluation

One final point I would like to make has to do with teacher self-evaluation and program evaluation. In Wisconsin we have developed some experimental instruments that help teachers look at what they are doing in three basic areas: lesson planning, classroom techniques, and classroom climate. Teachers audiotape or videotape themselves and then they rate their own performance using the twenty-four criteria of the self-evaluation form. In addition, there is an attitude questionnaire that is administered to students. This gets at student expectations, priorities, attitude toward other languages and cultures, and so forth. Used together, the forms can give some idea of the degree of congruence that exists (or does not exist) between what teachers are doing in the classroom and what students expect from the foreign language program.

This evaluation can also help teachers to identify areas in which they want to or need to improve. Because it is self-evaluative, it is less threatening than evaluations done by an outsider. I mention these items here because they are a kind of checklist of the ideas discussed in this presentation. If you are interested, I will be happy to share these materials with you.

A Recipe for Success

ONE: We have got to apply the old adage, "Practice makes perfect," in contrast to the tendency in the foreign language profession to say: "You've got to be perfect before you can practice." This means accepting errors as part of the communication process rather than making believe they will not occur.

TWO: There must be increased emphasis on language as a vehicle for meaningful communication. We may not be able to set up complete immersion schools, but we can learn from immersion principles. And this means teaching significant cultural content (in addition to literature) from the very beginning of the course. Students must see that they are understanding, speaking, reading, and writing the new language because there is something sensible to communicate in that language. This is in contrast to the attitude that students must learn four discrete skills regardless of context because it is somehow "good for them." Communication must be seen as genuine, not just as a vehicle for learning grammar (Knop).

THREE: We must learn how to make better use of drill and practice sessions (Paulston). This means keeping students on task, using paired and small-group instruction, and making certain that students see how every drill session leads toward teaching them to communicate or comprehend more effectively in the new language (Nerenz).

FOUR: Finally, there is motivation. Without student motivation you can do all of the other things and not get any better results. Extrinsic motives, such as getting a better job or meeting college requirements, may help get students into a program. But, ideally, once they are in, the program will be so designed that students become intrinsically motivated; that is, they will come to view learning the foreign language as a worthwhile activity in itself. Best results are achieved by students who develop an integrative attitude toward the target language and culture. Students who identify with and want to be like people in the foreign culture show significantly higher achievement in the foreign language.

Bibliography

Birckbichler, Diane W. *Creative Activities for the Second Language Classroom*. Washington, D.C.: Center for Applied Linguistics, 1982.

Contains many practical examples for creative use of language; sample exercises provide brief rationale, complete linguistic exercises, and analytical remarks; sample exercises in English, French, German, and Spanish. Extensive bibliography. Particularly appropriate for teaching productive skills (speaking and writing); shows how to help students move from rote learning to creative self-expression.

Guntermann, Gail and June K. Phillips. *Functional-Notional Concepts: Adapting the Foreign Language Textbook*. Washington, D.C.: Center for Applied Linguistics, 1982.

The pros and cons of adapting notional-functional ideas to existing grammar-oriented materials; practical suggestions for making existing programs more communicative; sample techniques are provided; notional-functional categories are listed; excellent, updated bibliography included.

Knop, Constance K. "Notional-Functional Syllabus: From Theory to Classroom Applications." In Maurice W. Conner (ed.), *A Global Approach to Foreign Language Education*. Skokie: National Textbook Company, 1981, pp. 105-21.

Theoretical and practical considerations of converting from a grammatical to a notional-functional syllabus; concrete suggestions for making existing texts and curricula more communicative. French, German, and Spanish examples given.

Moskowitz, Gertrude. "The Classroom Interactions of Outstanding Foreign Language Teachers." *Foreign Language Annals* 9 (April 1976):135-57.

An attempt to document the behaviors that typify "outstanding" teachers as compared with "typical" teachers (e.g., outstanding teachers and their students used the foreign language more; they used indirect behaviors, such as praising, joking, and personalizing questions more often; they spent less time criticizing students and less time on rote drill exercises).

Nerenz, Anne G. and Constance K. Knop. "The Effect of Group Size on Students' Opportunity to Learn in the Second-Language Classroom." In Alan Garfinkel (ed.), *ESL and the Foreign Language Teacher*. Skokie: National Textbook Company, 1982.

Practical suggestions for getting more creative practice out of students (e.g., increasing "engaged time" and reducing "transition time"); supportive research included.

Paulston, Christina B. and Mary N. Bruder. *From Substitution to Substance*. Rowley MA: Newbury House, 1975.

This 200-page book classifies pattern drills as mechanical, meaningful, and communicative, and suggests that teachers proceed systematically through the three steps toward free conversation. Drill types are discussed in the first 50 pages; the last 150 pages contain enumerable examples of various drill types (in English) along with suggestions for their use. The material is applicable to any language.

Savignon, Sandra J. *Communicative Competence: An Experiment in Foreign-Language Teaching*. Philadelphia: The Center for Curriculum Development, 1972.

One of the first publicatons to emphasize the need for helping students to develop communicative abilities rather than grammatical competence; based on research with children acquiring French as a second language.

Seelye, H. Ned. *Teaching Culture: Strategies for Foreign Language Educators*. Skokie: National Textbook Company, 1974.

A very practical book that attempts to delimit the topic to a manageable number of cogent concepts pertaining to the study of culture in the language class. Includes guidelines for asking questions, preparing test items, using culture assimilators, culture capsules, and culture clusters. Excellent bibliography.

Stevich, Earl W. *Teaching Languages: A Way and Ways*. Rowley MA: Newbury, 1980.

A critical examination of foreign language teaching methods; a sensitive discussion of the delicate balance that exists between teacher and pupil and between the need for control and the need for freedom; anecdotal, well written, and stimulating.

Valdman, Albert. "Communicative Use of Language and Syllabus Design." *Foreign Language Annals* 11 (1978):576-78.

The article presents research to show that "either students are allowed to deviate from target language norms during natural speech acts, or the goal of communicative competence is abandoned." New reduced syllabi are needed which include: 1) drastic reduction of features introduced; 2) use of cyclical rather than linear ordering (e.g., more re-entry of important material); 3) use of less complex structures and presentation of shorter utterances; 4) reduction of variants; and 5) tolerance of learner errors.

Vygotsky, L.S. *Thought and Language*. Cambridge MA: M.I.T. Press, 1962.

A middle ground between the idea that language is identical to thought and the idea that language is subordinate to thought; research findings suggest that language and thought are separate but interactive (e.g., language growth enriches thought, and vice versa).

For more detailed examples and for copies of student and teacher self-evaluation instruments, write to:

Frank M. Grittner
Wisconsin Department of Public Instruction
125 South Webster Street
P.O. Box 7841
Madison WI 53707